

FORM THROUGH TIME

21ST MARCH 2024
LIVE ONLINE





FORM THROUGH TIME

THURSDAY
21 MARCH 2024
AT 2PM

Sale Number **LT761**

Lyon & Turnbull
33 Broughton Place
EDINBURGH EH1 3RR

BIDDING AT THIS SALE

Online, telephone and
commission bidding only
- please see the guide to
bidding on page 72

VIEWING IN LONDON

4 Cromwell Place, London SW7 2JE
Monday, 18th March 10am- 4pm
Tuesday, 19th March 10am- 4pm
Wednesday, 20th March 10am- 4pm
Day of Sale 10am - 12 noon

Front Cover
Lot 47 [detail]

Inside Front Cover
Lot 55 [detail]

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20% thereafter.

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‡ Reduced rate of 5% import VAT payable on the hammer price

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Above left
Lot 26
[detail]

Above right
Lot 25
[detail]

Right
Lots 18 & 19
[detail]





17

NEOLITHIC FLINT DAGGER**TYPE V. SOUTHERN SCANDINAVIA, C. 2400 - 1800 B.C.**

knapped grey flint, with an elongated leaf shaped blade and thin handle terminating in a fish-tail butt

20.2cm long

Provenance: Private collection, France, acquired 1960s, thence by descent**Note:** This fine blade is an example of the remarkable heights achieved by flint workers in late Neolithic Scandinavia. It dates to c. 2400 – 1800 B.C., aptly named the “Dagger Period”, an era where much of the rest of Europe had already adopted metallurgy.

Though fashioned from flint, daggers such as these were inspired by contemporaneous European metal counterparts. During this period, Scandinavia lacked a sustainable supply of copper ore to support a metallurgical industry, so communities were traditionally thought to have lacked the ability, rather than the will, to produce copper daggers. However, recent studies have found that the delicate finishing could only have been completed with the aid of a metal-tipped tool. As such, it appears that the continued use of flint as a medium was made through choice as opposed to necessity. Indeed, even as bronze became very popular, the production of these beautiful flint daggers continued well into the Bronze Age.

The common consensus is now that these daggers were a symbol of status. Used to demonstrate prestige or given as gifts. Microwear analysis on these items reveals that they were unlikely to have been used for practical purposes. Rather, the wear was found to be consistent with frequent removal from a protective sheath.

They are widely considered to represent the very pinnacle of a European flint working industry that dated back tens of thousands of years.

£1,000-1,500

18

ANCIENT EGYPTIAN FISHTAIL KNIFE**EGYPT, NAQADA I - II, C. 3500 - 3100 B.C.**

knapped flint, the stone displaying a caramel and dark grey hue, the bifurcated cutting side with minutely serrated edges, a smooth edge to the lower section, displaying a fine and thin profile

11.4cm long

Provenance: Alton Edward Mills (1882-1970), La Tour-de-Peilz, Switzerland; thence by descent

Charles Ede, London, 2016

Private collection, United Kingdom; acquired from the above

Published: Charles Ede Ltd., Catalogue 192 (London: 2016), pg. 6**Exhibited:** TEFAF, Maastricht, 11th March – 20th March 2016**Literature:** Cf. Winifred Needler, Predynastic and Archaic Egypt in the Brooklyn Museum (New York, 1984), p. 267, no. 162**£2,000-3,000**



19

COLLECTION OF FIVE MEGALODON TEETH
SOUTH CAROLINA / JAVA, MIOCENE PERIOD,
15 MILLION YEARS B.P.

a collection of five *Otodus megalodon* teeth, all
with fine serrations

Length: 14.2cm, 13.5cm, 13.8cm, 12.8cm & 12.1cm

Note: Believed to have grown as large as 18 metres,
the *Megalodon* (whose name translates as "large
tooth") was the largest shark and one of the most
dominant marine predators ever to have existed. It
roamed the ancient seas for around 20 million years
until their extinction around 3.6 million years ago.

With skeletal remains exceptionally rare, *Megalodon*
teeth are valuable sources of study, as well as highly
decorative reminders of one of the largest and most
dangerous marine creatures ever to have lived.

Each specimen here displays a different hue,
influenced and coloured over the millennia by the
conditions in which it was preserved.

£2,000-3,000

20

FLINT CORE

PALEOLITHIC PERIOD, FRANCE, C. 50,000
– 100,000 B.C.

knapped caramel flint, raised on a bespoke
mount

15.2cm high

Provenance: François Bigot (1950-2009), France

Note: Accompanied with associated French
export certificate no. 231573

This small collection of flints (lots 4, 5 & 6) blurs
the line between functionality and artistry. Each
was crafted by a different species of human
to ourselves, in the case of the two French
examples, *Homo neanderthalensis*, and in the case
of the Egyptian example, *Homo erectus*.

£200-300

21

FLINT HANDAXE

PALEOLITHIC PERIOD, THEBES, EGYPT, C.
300,000 – 100,000 B.C.

knapped brown flint, raised on a bespoke
mount

12cm high

Provenance: Private collection, United Kingdom

Note: This small collection of flints (lots 4, 5 & 6)
blurs the line between functionality and artistry.
Each was crafted by a different species of human
to ourselves, in the case of the two French
examples, *Homo neanderthalensis*, and in the case
of the Egyptian example, *Homo erectus*.

£300-500

22

FLINT CORE

PALEOLITHIC PERIOD, FRANCE, C. 50,000
– 100,000 B.C.

knapped white flint, raised on a bespoke
mount

9.1cm high

Provenance: François Bigot (1950-2009), France

Accompanied with associated French export
certificate no. 231573

Note: This small collection of flints (lots 4, 5 & 6)
blurs the line between functionality and artistry.
Each was crafted by a different species of human
to ourselves, in the case of the two French
examples, *Homo neanderthalensis*, and in the case
of the Egyptian example, *Homo erectus*.

£200-300



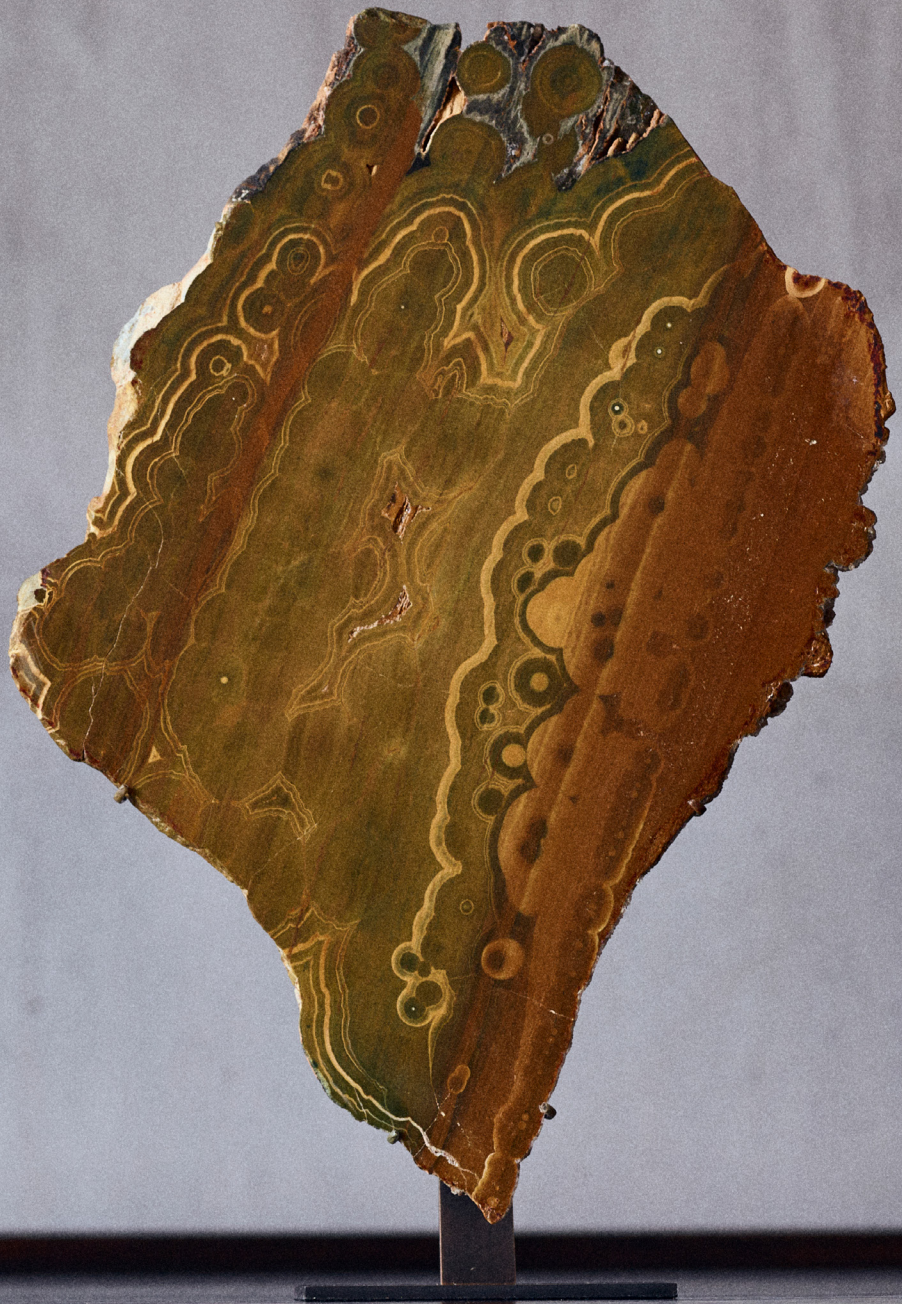
23

SPECIMEN OF ORBICULAR JASPER
MADAGASCAR

the front face cut and polished on both sides to reveal striated patterns and orbs of yellow, brown and burnt orange, raised on a bespoke mount
31.6cm high (mounted)

Note: A natural “painting” formed by volcanic activity. Known for its distinctive orb-like patterns, orbicular jasper is formed when silica-rich solutions created through volcanism, percolate through the rock, depositing minerals in the process. The specific conditions and minerals present in the geological environment contribute to the individual appearance, meaning that each specimen is unique.

£1,000-1,500



24

NORDIC STONE ARTEFACTS**DENMARK, NEOLITHIC PERIOD, C. 4TH - 3RD MILLENNIUM B.C.**

a small collection of weathered Neolithic stone tools, consisting of a spherical grinding stone composed of granite with an ink inscription reading "Odense Trætogensalle 43"; an exceptionally large granite stone axe with an ink inscription reading "Klebæk"; a basalt pierced stone axe head, speckled grey in colour, a pitted surface, the convex sides tapering to the sharp rounded cutting edge (3)

longest: 24 cm

Provenance: Private collection, United Kingdom, formed 1970s - 1990s

Note: Before modern archaeology, stone axes fashioned in the Neolithic era or earlier were known as thunderstones. They were believed to be created when lightning struck the ground, and to have magical properties. It has been argued that these objects, specifically perforated axe-hammers such as the present example, were the origin for the folklore of Mjölnir, weapon of the god Thor.

£300-500

25

AFRICAN NEOLITHIC GRINDING STONE**CENTRAL SAHARA, C. 4TH - 3RD MILLENNIUM B.C.**

carved volcanic stone, worked into a deep crescent shape over years of use

43.3cm long

Provenance: Private collection, Belgium, formed early 1970s - present

Note: 12,000 years ago, global climate shifts redirected Africa's seasonal monsoons northward, bringing rainfall to a vast expanse of the modern Sahara. This transformation led to the formation of lush watersheds spanning from Egypt to Mauritania, attracting diverse animal life and eventually human settlement. The present piece dates to around 6,000 - 5,000 years before the present day, when a people known as the Tenerian herded, hunted and cultivated crops beside great lakes amidst a savannah environment. The rains departed again around 2,500 B.C., and the Green Sahara became a desert once more, with only artefacts such as this grinding stone left to bear witness to the society which had once flourished.

£1,500-2,000



26

BACTRIAN COLUMN IDOL
CENTRAL ASIA, C. LATE 3RD/EARLY
2ND MILLENNIUM B.C.

carved and polished black breccia,
of tapered cylindrical form, with a
prominent wide running from the top
along the full body

31cm high

Provenance: Private collection, Belgium,
formed early 1970s - present

£2,000-3,000



With a powerful simplicity of form, these enigmatic stone idols were produced by artisans of the Bactrian (or Oxus) culture, an ancient civilization that flourished between the 3rd and 2nd millennia B.C., occupying a large area between India and Afghanistan.

Their original use is a matter of modern debate, though many scholars believe the earliest such "idols" were in fact counterweights used for pounding the agricultural produce that was the backbone of the Oxus economy. The presence of grooves in some column idols may have originally hosted a cord that suspended the weight for this purpose. Their use may have subsequently developed to the purely ritual, as later examples are found to be smaller and shorter, much shallower in depth and with a more pronounced curving form, less appropriate for practical use.

27

CYCLADIC MARBLE TORSO, LATE SPEDOS VARIETY
EARLY CYCLADIC II PERIOD, C. 2700 – 2300 B.C.

carved marble, the bodily proportions reduced to an abstract minimalism, the arms folded across the chest, the shoulders angled, raised on a bespoke mount

Height: 10.5cm

Provenance: Nicolas Koutoulakis, Geneva, acquired 1970's
 Private collection, France

Literature: Cf. Dumas, C. G. & Mertens, J. R. (2002). *Silent Witnesses: Early Cycladic Art of the Third Millennium B.C.* (p. 82). Alexander S. Onassis Public Benefit Foundation: New York.

Note: The Cyclades, an archipelago in the southwestern Aegean, comprises thirty-nine small islands and many more islets. In ancient Greek they were referred to as the kyklades, envisioned as a circle (kuklos) around the sacred island of Delos, home to the most sacred temple of Apollo. In the fourth millennium B.C. a distinctive culture emerged in the islands which ran for over two thousand years. Sitting at a favourable location in the Aegean Sea and rich in mineral resources, in particular iron ores and copper, the inhabitants of the Cyclades benefitted from the trade in these raw materials at a time when metallurgy was developing rapidly across the Mediterranean. Existing largely tangentially with the great civilisations of the Minoans and Mycenaeans, Cycladic people are counted among the three major Aegean cultures.

It was the Cycladic people who produced the very first masterpieces of Greek marble sculpture. "Idols" such as the present example were spread throughout the archipelago, with the tradition of carving such figures lasting for well over one thousand years.

The sense of abstraction offered by ancient Cycladic art stimulated many of the great twentieth century artists, including Brancusi, Modigliani, and Picasso. The present piece is a wonderful example of the type, though carved over four thousand years ago its geometric appeal remains distinctly modern.

£4,000-6,000



28

SABAEAN FRAGMENT OF A HEAD
SOUTHERN ARABIA, C. 1ST CENTURY B.C.

carved alabaster, a fragment, representing a male head, the eyes framed and the pupils drilled and originally inlaid, with deep brows and a broad triangular nose, raised on a bespoke mount
9.2cm tall (unmounted), 13.1cm tall (mounted)

Provenance: Private collection, United Kingdom, formed late 19th – early 20th century

£1,500-2,500

29

SABAEAN RELIEF FRAGMENT
SOUTHERN ARABIA C. 8TH – 7TH CENTURY B.C.

carved alabaster, a recumbent ibex executed in bas-relief and situated within a rectangular panel, a small section of a second ibex below, with remnants of a nineteenth century label and raised on a bespoke mount
20.8cm tall (unmounted), 23cm tall (mounted)

Provenance: Private collection, United Kingdom, formed late 19th – early 20th century

Note: The present piece almost certainly formed part of a repeating pattern on a border frame to a large dedicatory inscription, similar to those known from Nashshan, Jebel al-Lawd and the Baran temple at Marib. The frequent appearance of the ibex in Sabaeen art can be attributed to its profound symbolic significance within the South Arabian pantheon of deities. This, coupled with its intrinsic qualities such as a supple physique, graceful movement and elegantly curved horns rendered it especially conducive to artistic representation.

For similar please see:

Christie's, London, *Antiquities*, 25th October 2007, lot 262 (sold for £2,750)

The Walters Art Museum, Baltimore, accession number 21.37

£800-1,200





30

ANCIENT EGYPTIAN SARCOPHAGUS PANEL

RAMESSIDE PERIOD, C. 1292-1069 B.C.

painted pigment on wood panel, the falcon-headed god Horus is shown seated and holding the Ankh, he faces the goddess Ma'at, similarly holding the ankh and wearing the feather of truth, two vertical panels of hieroglyphics overhead, bordered above and below by ornamental patterns coloured in green, red and turquoise

Height: 25.4 cm

Provenance: Great House, Dedham, Essex, collection formed 1950s.

Please note, the stand shown is for photography purposes only and is not included in the lot.

£400-600

31

ROMAN FRESCO FRAGMENT

C. 1ST CENTURY A.D.

pigment painted on plaster, the elegant tendrils of a white vine twist across a red ground, bordered below by a vegetal motif, accompanied by a 19th century leather case

Width: 15.5cm

Provenance: Bonhams, London, New Bond Street, *Antiquities*, 28th November 2019, lot 117 Mitsukoshi Department Store, Tokyo, by 1974 (catalogue illustration available on request) Judging from the accompanying custom-made leather box, the present piece was part of a collection formed in the nineteenth century or earlier. Compare, for instance, another fragment kept in a case of the same style and with a label reading "Fragment de Pompéi provenant de la vente Pr  at 1868", Sotheby's New York, 12 December 2013, *Antiquities* sale, lot 84

£1,500-2,500



Outside of sculpture, fresco painting is the best known of all the Roman visual arts. The vast majority of surviving examples originate from the region around Mount Vesuvius, as they were preserved following the eruption of the volcano in 79 A.D. Pliny the Elder, whose life was taken in the aftermath, was a contemporary of this style of painting, and wrote the following:

"Ludius ... was the first to introduce the fashion of covering the walls of our houses with most pleasing landscapes, representing villas, porticos, ornamental gardening, woods, groves, hills, fishponds, canals, rivers, sea-shores, and anything else one could desire."



32

**TAINO CEREMONIAL STOOL, DUHO
HISPANIOLA**

carved wood, in the form of a powerful male figure crouching on all fours, the eyes and mouth recessed for an inlay now lost, traces of the original geometric design remain on the head and shoulders

25.6cm long

Provenance: Ted Van Dijck, Tilburg, Netherlands, acquired prior to October 1996

Sebastian Rothman, United States

Private collection, Belgium, acquired from the above

Accompanied by a certificate of authenticity issued by the Brussels Art Laboratory, dated 15th May 1996.

Exhibited: TEFAF Basel, October 1996

£10,000-15,000

The Taino were the people native to the Caribbean islands before the arrival of Christopher Columbus. The present piece, a stool known as a duho, was a physical expression of the distinctive Taino world view. The Taino believed that they lived in parallel with an invisible world of ancestors and gods, from whom their leaders could seek knowledge of the future. A duho would be owned only by the most important members of a community, and it was the essential means through which the sitter could access the supernatural world. Though often carved in *lignum vitae*, others are known to be carved in carapa and other native Caribbean woods, for instance, the example exhibited at The Metropolitan Museum's, "Arte del mar: Artistic Exchange in the Caribbean," December 16, 2019–June 27, 2021. The Spanish clergyman and writer Bartolomé de las Casas described the use of duhos within rituals:

"They had the custom of convening meetings to determine arduous things, such as mobilising for war and other things that they thought important for performing their cohoba ceremony. The first to start was the Lord, and while he was doing it the rest remained quiet, and were absorbed, while seated on low and well-carved benches they call duhos. Having done his cohoba, which is inhaling through the nostrils those powders, he remained for a while with his head turned sideward, and with his arms resting on his knees. He would give them an account of his vision, telling them that the cemi spoke to him, and certified the good or adverse times to come, or that they would have children or that they would die, or that they would have conflict or war with their neighbours."





33

PANDANUS LEAF BEATER
MARSHALL ISLANDS, 19TH CENTURY

carved and polished tridacna shell, in the form of a bulb, rising from a cylindrical shaft into a rounded body with curved head, raised on a bespoke mount

Length: 26cm

Provenance: Private collection, France
 Private collection, Netherlands (acquired from the above)

Note: The present piece is a rare example of a pounder from the Marshall Islands executed in shell as opposed to wood. Such items were used during the process of making plaited coconut fibre mats, but, being made of such a precious material, were also kept as family keepsakes and passed through generations.

Its simple, harmonious form is reminiscent of modern sculptors exploring themes of form, colour and texture.

For a similar example, please see; Sotheby's, New York, 16th May 2008, African Oceanic and Pre-Columbian Art, lot 42 (sold for \$73,000 inc. premium).

£2,000-3,000



34

GREENSTONE ADZE BLADE
NEW GUINEA, POSSIBLY LAKE SENTANI AREA, 19TH CENTURY

carved and polished jadeite, the stone of marbled dark green, the thin end rising to a broad, rounded cutting edge, raised on a bespoke mount

Length: 33cm

Provenance: Private collection, Europe
 Sotheby's New York, *Art of Africa, Oceania & The Americas*, 17th May 2002, Lot 320
 Private Collection, USA

£1,000-1,500





35

MAORI QUARTER STAFF**TAIAHA. NEW ZEALAND, 19TH CENTURY**

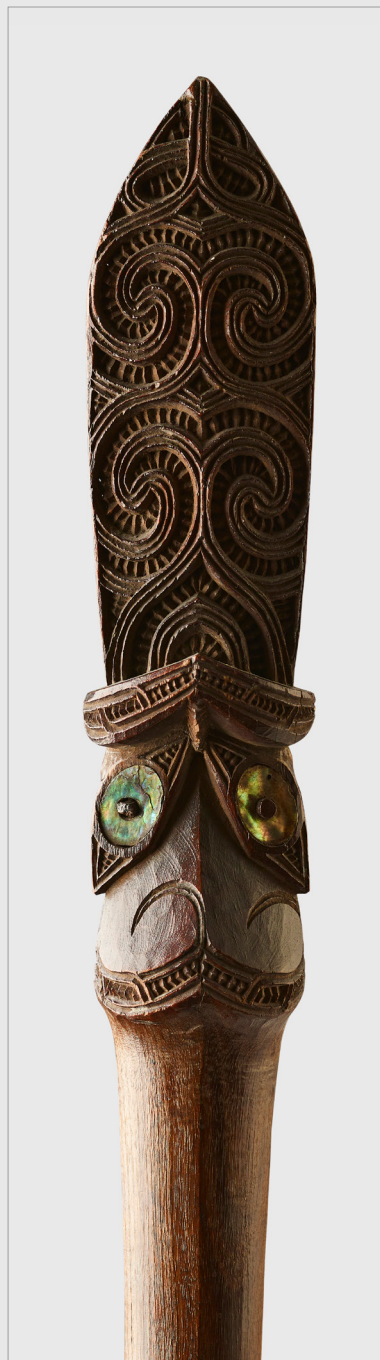
carved wood, long tapering shaft terminating in an upoko with tongue extending out from the mouth adorned with carved scrolls, the eyes inlaid with haliotis-shell

149.2cm long

Provenance: Private collection, North Berwick, United Kingdom

Note: Maori men of high birth wielded staffs as symbols of their social status. These staffs served various purposes, including enhancing oratory skills, engaging in hand-to-hand combat, and participating in ceremonial exhibitions. Additionally, they functioned as both parrying and sparring weapons for a martial art known as Mau taiaha, still taught and practised in New Zealand today. Certain staffs held significant importance, as they were believed to possess magical properties and were employed for divination purposes.

£800-1,200





36

CEREMONIAL PADDLE**RAIVAVAE, AUSTRAL ISLANDS, 19TH CENTURY**

carved wood, densely carved with geometric motifs throughout, the paddle blade leading to a long cylindrical shaft and a rounded pommel sculpted with dancing figures

106.1cm long

Note: "Ra'ivavae, in the Austral Islands, was a renowned centre for carving and in particular for the production, with introduced iron tools, of intricately decorated paddles. These appear not to have been made before 1820 but were created in large numbers over the subsequent twenty years in response to the interests of mariners in acquiring 'curiosities' as souvenirs and for sale in their home ports. Over a thousand examples are known to exist in museum collections."

Brunt, P., et al. (2018) *Oceania*, London: Royal Academy of Arts, p. 306

£2,500-4,000



37

ALAFOLO CLUB**19TH CENTURY, MALAITA, SOLOMON ISLANDS**

carved wood, of oblong section, the club head terminating in an abstract human face of Janus form, with projecting nose and fine etched design above containing traces of the original lime inlay, the base of the handle with two raised ribs featuring three bands of carved geometric design

104cm long

Note: War clubs from the island of Malaita, known as *alafolo*, were traditionally carved from *tooa*, a reddish hardwood. Featuring anthropomorphic designs, these clubs underwent a month-long submersion in mud, resulting in a darker, glossy appearance. The incised patterns were enhanced with white lime or ground powder from a stone known as *foulafu*. This embellishment took place before social gatherings and was deliberately temporary in its effect

£400-600

38

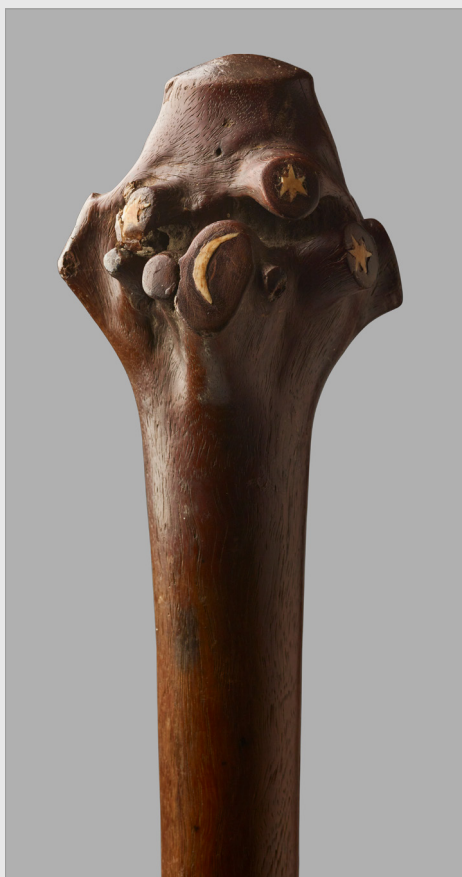
ROOTSTOCK CLUB**VUNIKAU. 19TH CENTURY, FIJI**

carved wood and marine ivory, the handle with tavatava grip, the trimmed rootstock of a tree forming the head of the club, with nine marine ivory inserts in the form of a crescent moon and stars

98.9cm long

Note: Vunikau means 'root of tree', which is the general name applied to this form of club, where the roots have been trimmed to form nubbins on the head. Some examples, such as the present piece, have ivory inlay, indicating not just the prevalence of warfare, but that they had far more complex roles than just to be wielded in combat. Their form and level of embellishment signalled the status and prowess of the owner. 'Owner' is a complex term, considering that such weapons were also utilised as important exchange valuations.

Hooper, S. (2016) *Fiji: Art and Life in the Pacific*, Norwich: Sainsbury Centre for Visual Arts
£3,000-5,000



39

TSONGA BOWL**SOUTHERN AFRICA, 19TH CENTURY**

carved wood, two figures standing upon a flat base and facing in opposite directions, with elongated arms held above their heads, raising a vessel decorated in alternating bands of light and dark

Published: Klopper, S., Nettleton, A., and Pethica, T. (2007). *The Art of Southern Africa: The Terence Pethica Collection*, Five Continents Editions: Italy.

Conru, K. (2005). *Southeast African and Oceanic Art*, Conru: Brussels.

£2,000-3,000

“The style of carving in this bowl is similar to that in figures which have attributed, apparently upon purely stylistic grounds, to a carver named Muhlati, who was mentioned by Junod (1927) as *able to make anything*. The bowl mimics the form of indigenous pots, but with the addition of the flaring circular base, creating a vessel without parallel in the traditional North Nguni corpus, but with some resemblance to Sotho ceramics in its use of colour and the design on its shoulder. The two figures are carved, and their bodies coloured, in such a way as to suggest that they are wearing shoes, trousers and shirts or jackets, attire that was demanded of the [native African population] when they ventured into colonial towns in the Cape and Natal colonies. The two figures stand with legs bent, arms elongated from elbow to hand to grasp the bowl firmly, as they steady it against their heads. They look in opposite directions so that there is no definable front or back to the group: this also suggests a frozen time as they could not be seen to be performing a narrative action, except perhaps of that pausing between modernity and tradition.”

Klopper, S., Nettleton, A., and Pethica, T. (2007). *The Art of Southern Africa: The Terence Pethica Collection*, Five Continents Editions: Italy, p. 130 n. 55.





40

**LARGE ANCIENT EGYPTIAN PREDYNASTIC
BLACK-TOPPED POTTERY JAR**
NAQADA I-II, C. 3900 – 3300 B.C.

fired ceramic, of ovoid form with tapering base and rounded lip, characteristic red slip coating with blackened rim and upper body

54.3cm high

Provenance: Private collection, Edinburgh, United Kingdom, acquired 19th – early 20th century, accompanied by a hand written note reading "..."

Note: For similar please see The Metropolitan Museum of Art, New York, accession number 36.1.4

£1,200-1,800



41

ANCIENT EGYPTIAN PREDYNASTIC BLACK-TOPPED POTTERY JAR
NAQADA I-II, C. 3900 – 3300 B.C.

fired ceramic, of ovoid form with tapering base and rounded lip, characteristic red slip coating with blackened rim and upper body

14cm high

Provenance: Private collection, United Kingdom, formed 1960s, thence by descent
£800-1,200



Dating to the period before the Pharaohs, Naqada ceramics are amongst the most iconic of ancient Egyptian Predynastic ceramics. Constructed from Nile silts rich in silica and iron, oxidization during firing resulted in the characteristic reddish colour. Those areas deprived of oxygen and smoked by the burning fuel would turn black.



42

KUBA SHOOWA FABRIC PANEL**EARLY 20TH CENTURY, DEMOCRATIC REPUBLIC OF CONGO**

raffia with stitched appliqué decoration, with profuse geometric designs throughout, mounted

60.5cm x 95cm

Provenance: Private collection, United Kingdom

£600-900

Among the Kuba and related peoples, textiles are multifaceted objects of use and meaning. They are worn or displayed on ceremonial occasions as emblems of prestige, wealth and status. Dating to as early as the 17th century, their designs are bold, imaginative and are regularly cited as having influenced the development of Cubism.

43

KUBA SHOOWA FABRIC PANEL**EARLY 20TH CENTURY, DEMOCRATIC REPUBLIC OF CONGO**

raffia with stitched appliqué decoration, with profuse geometric designs throughout, mounted

60.5cm x 95cm

Provenance: Private collection, United Kingdom

£600-900



44

IRON CURRENCY**LATE 19TH – EARLY 20TH CENTURY,
NIGERIA**

wrought iron, fashioned into a cross, with
each terminal gracefully spiralling into a coil,
raised on a bespoke mount

Height: 34.5cm

Provenance: Private collection, United Kingdom

£700-900

45†

ZANDE THROWING KNIFE**19TH CENTURY, DEMOCRATIC
REPUBLIC OF CONGO**

cast iron with thin twisted plant fibre
string binding, the blade of tripartite
form with numerous elaborate
projections, raised on a bespoke mount

Height: 48.5cm

Provenance: Private collection, Belgium

£300-500

46†

ZANDE THROWING KNIFE**19TH CENTURY, DEMOCRATIC
REPUBLIC OF CONGO**

cast iron with thin twisted plant fibre
string binding, the blade of tripartite
form with numerous elaborate
projections, raised on a bespoke mount

Height: 44cm

Provenance: Private collection, Belgium

£400-600

“Throwing knives comprise a stunning category of African blacksmithing. They are a potent argument against old assertions that creativity easily divides into art and craft. Huge numbers of these implements are disarmingly elegant creations made by master smiths across a swath of central Africa...and were employed across a range of activities from war to pomp and circumstance, to personal adornment to sacred ritual.”

Joyce, T. (2019). *Striking Iron: The Art of African Blacksmiths*. Fowler Museum: Los Angeles





47

OCTAHEDRITE METEORITE END PIECE

CAMPO DEL CIELO, ARGENTINA, 4.5 BILLION YEARS B.P.

end cut from a coarse octahedrite meteorite, iron and nickel alloy, exhibiting a fine Widmanstätten pattern

24.7 cm x 21 cm, 6.6kg

Provenance: The Michael Farmer Meteorite Collection, Christie's, London, 6th April 2022, lot 25

Note: This meteorite is estimated to be 4.5 billion years old, having formed around the time of the development of the Solar System. It is a piece of the large Campo del Cielo impactor, which fell to Earth in what is now northern Argentina around 4,500 years ago. When the meteoroid hit Earth's upper atmosphere, the pressure caused it to explode into thousands of pieces, creating a spectacular meteorite shower. Of considerable size, around 100 tonnes have been recovered in modern times, making it one of the largest meteorite showers ever documented. So significant was this event that it was remembered by native peoples in the area for thousands of years after. In 1576, the Spanish governor in the area commissioned a search party to hunt for the huge mass of iron, which he had learned that native peoples used for their weapons, stating that the mass had fallen from the sky at a site they called "the field of heaven".

The present example is an end cut, meaning we can view both the coarse and pock-marked exterior sculpted during entry into Earth's atmosphere whilst also showcasing the fine crystalline structure within. These structures are known as Widmanstätten patterns, natural sculptures produced by the interplay between two iron-nickel alloys, forming into enchanting, ribbon-like patterns.

£3,000-5,000

48

AN EARLY PHOTOGRAPHIC STUDY OF THE MOON

"PHOTOGRAPHIE LUNAIRE, CORNE NORD, 29 MARS 1890", PAUL & PROSPERE HENRY

albumen print of the moon at 2:15 hours, from the Paris Observatory, March 29, 1890, signed, titled, dated and annotated "Observatoire de Paris, Age de la Lune 215 heures, Agrandissement 30 fois and par M.M. Henry", with additional pencil annotation "Corne nord 29 mars 1880 - Age 215 heure", flush mounted on original card 38 x 27cm

Provenance: Bonhams, New York, *Illuminating Space: Images from a Private Virginian Collection*, 5th December 2012, lot 41. (A copy of the original 2012 catalogue entry can be provided upon request).

£1,000-1,500



49

GIANT PYRITE SPHERE

of spherical form, polished revealing naturally formed cavities with crystals of pyrite

19.5cm diameter

"All that glisters is not gold"

William Shakespeare, Merchant of Venice

£400-600





50

**MOON ROCK, ENDPiece OF A LUNAR METEORITE
SAHARA DESERT, NORTHWEST AFRICA**

feldspathic breccia, contorted surface from impact melt, the reverse with mottled white feldspar, raised on a bespoke mount

5.5cm across

Note: Moon rocks rank among the rarest substances found on Earth. Following an asteroid impact on the lunar surface, surface rocks are propelled into space, with some eventually falling to Earth. Typically uncovered in deserts due to the arid climate preventing weathering, meteorites offer invaluable insights on the processes that shaped both the Moon and Earth billions of years ago. The current specimen, an endcut from the lunar meteorite NWA 11303, was discovered in the Sahara in 2017.

£1,000-1,500

51

**SIKHOTE ALIN METEORITE
SIBERIA, 4.54 BILLION YEARS B.P.**

displaying a gunmetal patina, the form sculpted by the intense heat and melting during its atmospheric entry, raised on a custom mount

6.6cm across, 186.6gr

Note: The Sikhote Alin shower was the largest meteorite shower of the last several thousand years. The meteorite is considered to have broken off from a larger mass in the asteroid belt around 300 million years ago, before beginning its slow journey towards Earth. The present example fell to Earth over eastern Siberia on the 12th February 1947 as part of that famous event. Many of the eyewitnesses at the time thought the world was ending; a smoke trail streaked across the sky, shockwaves from the explosion shattered windows and uprooted trees and sonic booms were heard hundreds of miles away.

£800-1,000





52

BACTRIAN ALABASTER BOWL**CENTRAL ASIA, C. LATE 3RD/EARLY 2ND
MILLENNIUM B.C.**carved banded alabaster, standing on a flat base, with
elegant steep walls and an out-turned lip

11cm tall

Provenance: Karim Grusenmeyer, Brussels
Private collection, Belgium, acquired from the above
1990s**£1,500-2,000**

53

BACTRIAN ALABASTER VESSEL**CENTRAL ASIA, C. LATE 3RD/EARLY 2ND
MILLENNIUM B.C. .1527**carved banded alabaster, standing on a curved base, the
steeply sloping sides rising to an out turned lip

11cm tall

Provenance: Karim Grusenmeyer., Brussels
Private collection, Belgium, acquired from the above 1990s**£1,500-2,000**

54

LARGE DOUBLE GOGOTTE FORMATION**FONTAINEBLEAU, FRANCE, OLIGOCENE, 30 MILLION YEARS B.P.**

white sandstone, a double formation with profuse folds and swirls

35cm high, 76cm wide

Note: The cloudlike forms of the gogotte are perhaps the most remarkable natural sculptures produced. Formed by the movement of water through silicate sand – the resulting sculpture possesses an ethereal quality.

Gogottes are known to have been a great source of inspiration to the French Surrealists, whilst the British sculptor Henry Moore owned an example.

£5,000-8,000



55

BACTRIAN ALABASTER VASE
CENTRAL ASIA, C. LATE 3RD/EARLY
2ND MILLENNIUM B.C. .1524

carved banded alabaster, standing
on a rounded base, the curved body
leading to a broad neck with thin rim

18cm tall

£1,500-2,000

56

BACTRIAN ALABASTER BOWL
CENTRAL ASIA, C. LATE 3RD/EARLY 2ND
MILLENNIUM B.C.

carved banded alabaster, standing on a curved base,
the steeply sloping sides rising to an out turned lip

11cm tall

£1,500-2,000



57

BACTRIAN ALABASTER VESSEL

CENTRAL ASIA, C. LATE 3RD/EARLY 2ND MILLENNIUM B.C. .1522

carved alabaster, cylindrical in form, flaring to the slightly rounded base, with an overhanging flat disk rim

26.5cm tall

Provenance: Karim Grusenmeyer., Brussels

Private collection, Belgium, acquired from the above 1990s

£1,500-2,000

58

BACTRIAN ALABASTER VESSEL
CENTRAL ASIA, C. LATE 3RD/EARLY
2ND MILLENNIUM B.C.

carved banded alabaster, standing on
a curved base, the rounded body with
sloping shoulders and a prominent
disc rim

14cm tall

£1,500-2,000

59

BACTRIAN ALABASTER VESSEL
CENTRAL ASIA, C. LATE 3RD/EARLY
2ND MILLENNIUM B.C.

bactrian alabaster vase

15cm tall

Note: Though for centuries the societies of the Central Asian Bronze Age were regarded as marginal extensions of the great civilisations that surrounded them, especially those of Mesopotamia, the material culture of this region demonstrates otherwise.

Vessels such as the present example produced by the Bactrian (Oxus) Civilisation reveal a sophisticated society with advanced techniques and a rich artistic tradition. There was a mastery of the working of both soft and semi-precious stones, in particular lapis-lazuli, carnelian, steatite, and, as seen in the present example, alabaster.

Here we see how the stonecarver has achieved a distinct lightness of form and outline, altogether echoing the artistic finesse seen in the contemporary civilisations of ancient Egypt and the Near East.

£1,500-2,000



60

ANCIENT EGYPTIAN RELIEF**LIKELY LUXOR, EARLY 26TH DYNASTY, C. 660 - 650 B.C.**

carved limestone, depicting a man wearing a menat necklace and leopard skin over his shoulder tied with a decorative sash, the panel of hieroglyphics to his left identifies the individual as a son of the tomb-owner: "his son, the god's servant of Amun, Kham[...]" raised on a bespoke mount

19cm high, 23cm wide

Provenance: Private collection, Europe, circa 1980s based on old metal frame and Andre Chenue & Fils label

Galerie Orient-Occident, Paris

Subsequently in the collection of the Egyptologist, William Kelly Simpson (January 3, 1928 - March 24, 2017)

£10,000-15,000

Here we see a portrait of the son of an unknown individual who died in the early years of the 26th Dynasty. He is depicted in his father's funerary procession. From both his garments (leopard skin and the distinctive amulets added to his necklace) and the hieroglyphics panel we know that he is a priest of the god Amun. This would make him a contemporary of the powerful official Mentuemhat (c. 700 B.C. – 650 B.C.), a priest of Amun in Thebes who ultimately rose to become de facto pharaoh of Upper Egypt during the turbulent years of the 25th – 26th Dynasties. Indeed, the present piece can be compared with a large limestone relief depicting Mentuemhat in his robes as a priest of Amun and carrying the wand used to consecrate food offerings to the god, now on display at the Cleveland Museum of Art, accession number 1949.492



**THE PAUL
STRICKLAND
COLLECTION OF
LORESTAN ART**



61

LURISTAN HARNESS RING

WESTERN ASIA, C. 1000 - 800 B.C.

cast bronze, surmounted by the head of a mouflon, it's elaborately curling horns forming into a pair of semi-circles, within each is contained the head of an anthropomorphic figure, also horned and wearing an elaborate looped necklace, two grasping felines grasp the sides of the ring, snapping at the horns of the mouflon, the head of a third figure, similarly adorned, sits at the centre of the ring, raised on a bespoke stone mount

10.2cm tall

Provenance: The Paul Strickland Collection of Lorestan Art, acquired from the below 1st December 1983 (to be accompanied by the original invoice) Raffi Soleimani (1913-1983) as Hadji Baba Ancient Art, 36 Davies Street, London

£1,000-2,000



62

LURISTAN BRONZE HARNESS RING

WESTERN ASIA, C. 1000 - 800 B.C.

cast bronze, the spoked ring surmounted by a full figure mouflon, its ribbed horns curving round to point downwards, a feline with gaping jaws grasps the side, its legs arched, seemingly reaching up towards its intended prey, to the reverse an integral suspension loop sits behind the mouflon's head, raised on a bespoke mount

10.4cm tall (unmounted)

Provenance: The Paul Strickland collection of Lorestan art, acquired from the below 17th December 1984, accompanied by original invoice Hadji Baba Ancient Art, 36 Davies Street, London Antiquities, Sotheby's, London, 10th December 1984, lot 122

Note: Despite uncertainty about their exact purpose, most experts associate these objects from Luristan with horse-harness equipment, likely rings placed on the shoulders of chariot horses.

Whilst the present piece is thought to have had a practical purpose, the ancient artist has transformed it into a dynamic work of art. Scholars have also engaged in extended debate regarding the symbolism behind such objects. This particular image of the mouflon, with its exaggerated horns, is an extremely ancient motif within Lorestan and western Asia more widely, appearing in ornamental objects, pottery and pendants, it was even depicted in the petroglyphs found at Golpayegan dating to 5000 B.C.

The image is thought most likely to have been talismanic in nature, demonstrating how within much of the ancient world, even utilitarian objects could be imbued with meaning and power. Interestingly, the horned skulls of mouflons continued to be placed at the entrances of houses in rural Iran for protection into recent history (Vadati, p. 255).

£1,500-2,500





63

LURISTAN BRONZE MACEHEAD**WESTERN ASIA, C. 1000 – 800 B.C.**

cast bronze, the cylindrical shaft with triangular engraving, leading to a raised collar, the striking head in the form of an elongated sphere, with seven projecting nodules, presented on a bespoke mount

9.8cm tall

Provenance: The Paul Strickland Collection of Lorestan Art, acquired from the below 5th January 1990 (to be accompanied by a copy of the original invoice)
Rupert Wace, London

£400-600

64

LURISTAN BRONZE MACEHEAD**WESTERN ASIA, C. 1000 – 800 B.C.**

cast bronze, the cylindrical shaft leading to a striking head of bulbous form with numerous projecting ridges and bordered by the grooved bands above and below, raised on a bespoke mount

10.2cm tall

Provenance: The Paul Strickland Collection of Lorestan Art, acquired mid – late 1980's

£800-1,200



65

LARGE LURISTAN HORSE BIT
WESTERN ASIA, 800 – 600 B.C.

cast bronze, consisting of a rigid mouthpiece and a pair of cheek pieces, each cast in the form of a mouflon and mythical creature joined into a single figure, the mouflon depicted with its head turned outwards towards the viewer at a right angle to the body, its elaborate horns curving round to point toward the upright ears, the body attached to the mythical creature and perforated at the centre through which the bit has been placed, the second is shown with the hind quarters of a beast with curling tail, the horned head with human facial features, similarly turned towards the viewer, cascading hair strands screwed into volutes, the neck adorned with multiple rings, raised on a bespoke mount

18.3cm long

Provenance: The Paul Strickland collection of Lorestan art, acquired from the below 12th November 1982, accompanied by a copy of the original invoice
Mansour Gallery, 46 Davies Street, London, United Kingdom

£2,000-3,000



66

LURISTAN HORSE BIT
WESTERN ASIA, 800 – 600 B.C.

cast bronze, consisting of a rigid mouthpiece and a pair of cheek pieces formed as mythical creatures wearing a horned headdress, with striding hoofed feet, a curling tail and wings extending upwards, both perforated at the centre through which the bit has been placed, raised on a bespoke mount

19cm

Provenance: The Paul Strickland collection of Lorestan Art, acquired from the below 24th March 1969, accompanied by a copy of the original invoice

Paul Wengraf, The Arcade Gallery, 28 Old Bond Street, London

£2,000-3,000





67

LURISTAN WHETSTONE WITH HANDLE
WESTERN ASIA, C. 1000 – 800 B.C.

cast bronze and stone, the handle in the form of an abstract moufflon, its horns arching round to meet the top of its elongated neck, with a wild cat clinging to the underside with its jaws gripping the cheek, raised on a bespoke mount

29.9cm long

Provenance: The Paul Strickland collection of Lorestan Art, acquired January 1991
£1,000-2,000

68

LURISTAN BRONZE HANDLE
WESTERN ASIA, C. 1000 – 800 B.C.

cast bronze, the handle in the form of a pair of moufflon with horns arching round to meet the top of the cylindrical shaft, the legs tucked below, an ibex emerges from the underside, with a predatory cat above, possibly a leopard or lynx, raised on a bespoke mount

11.5cm long

Provenance: The Paul Strickland collection of Lorestan Art, acquired from the below 2nd December 1983, accompanied by the original invoice Aaron Gallery, 34 Bruton Street, London
£400-600



69

LURISTAN BRONZE HANDLE**WESTERN ASIA, C. 1000 – 800 B.C.**

cast bronze, in the form of a recumbent ibex, its legs tucked beneath its body, the horns looping round to form a semi-circle with the back of the neck, raised on a bespoke wooden mount

11.8cm long

Provenance: The Paul Strickland collection of Lorestan Art, acquired from the below June 21st 1968, accompanied by a copy of the original invoice Westmoreland Gallery, 38 New Cavendish Street, London

£400-600



70

LURISTAN BRONZE HORSE**WESTERN ASIA, 800 – 600 B.C.**

cast bronze, the standing animal reduced to the essence of form, shown standing, the head subtly downturned with flowing mane behind, raised on a bespoke mount

8.3cm tall

The Paul Strickland collection of Lorestan art, acquired prior to 1992

£800-1,200





71

**LURISTAN BRONZE "MASTER OF ANIMALS" FIGURE
WESTERN ASIA, 800 – 600 B.C.**

bronze, the Janus figure wearing a rounded cap, with anthropomorphic facial features the legs of a beast, flanked at either side by leopards, perforated through the centre and raised on a bespoke mount

14.4cm high

Provenance: The Paul Strickland collection of Lorestan art, acquired Sotheby's Parke Bernet, London, 8th December 1975

Note: The motif depicted here of an anthropomorphic figure standing between and grasping two confronted animals is a particularly ancient one. Known as The Master of Animals, it likely represented a deity or talismanic figure with dominion over nature. The Master of Animals appeared throughout the ancient Near East and Egypt for thousands of years, with its roots sitting deep in prehistory. The earliest known example appears on a terracotta stamp seal excavated in southern Mesopotamia dated to c. 4000 B.C.

The initial emergence of this motif at the time and place of the very first agricultural societies is likely not coincidental. It reflects the seminal change in our relationship with nature, from hunter gatherer to farmer. The desire to operate above, rather than within the natural world.

For similar please see: The British Museum, London, accession number 108817

£800-1,200

72

**LURISTAN BRONZE FIGURE
NEAR EAST, C. 1000 - 800 B.C.**

cast bronze, the stylised figure with janus head, perforated through the centre, likely intended for use as a finial, the feline legs shown bent inwards, with dual curled tails below, the arms clasped together at the chest, the janus head with a fusion of human and zoomorphic facial features, raised on a bespoke wooden mount

8.2 cm tall (unmounted)

Provenance: The Paul Strickland collection of Lorestan art, acquired from the below 3rd December 1991, to be accompanied by the original invoice Rupert Wace Ancient Art, 107 Jermyn Street, London

Note: The present piece demonstrates the melding of human and animal characteristics that was common in ancient Luristan art. It likely served as the finial at the top of a standard, as such, this image of a mythical beast or deity is likely to have possessed talismanic properties.

£800-1,200



END OF COLLECTION

73

ANCIENT EGYPTIAN FIGURE OF OSIRIS**LATE PERIOD, C. 664 - 332 B.C.**

bronze, standing deity in typical mummiform pose, holding a crook and flail in his crossed hands and incised plaited false beard, raised on a wooden base

12.2cm tall (unmounted)

Provenance: Penicuik House, Midlothian, acquired by either Sir John Clerk, 2nd Baronet of Penicuik (1676-1755) or his son Sir James Clerk, of Penicuik, 3rd Baronet of Penicuik (1709-1783), thence by descent to the present owners

£1,000-1,500



74‡

CELTIBERIAN IRON AGE 'PRIEST' FIGURE**IBERIA, LATE 5TH-4TH CENTURY B.C.**

bronze, the body of plank-like form, the arms held to the sides, head with close fitting cap seemingly pulled down to cover the eyes, raised on a bespoke mount

6.4cm tall (unmounted)

Provenance: Private collection M. R., France, acquired in the early 1980s

Note: Ancient Celtiberian bronze figures frequently exhibit these lengthened abstract forms, the present example was most likely a votive dedication, similar have been found in sanctuaries on the Iberian Peninsula.

£1,500-2,500



75

LARGE DOUBLE AMMONITE**LYME REGIS, UNITED KINGDOM, JURASSIC, 208-198 MILLION YEARS B.P.**

carved and polished, a rare pair of *Arietites* sp. sitting within the original matrix and both displaying superb definition, the shells spun into perfect spirals

72cm long

£5,000-8,000



Ammonites first appeared on earth over 400 million years ago. They were extraordinarily abundant, with over 30,000 different species, and existed for twice the length of the dinosaurs. As such, millions of fossilised ammonite shells have been found all over the world. The animal itself would have lived within the end chamber of the shell, with the remainder used to control buoyancy in much the same way as the modern nautilus. They became extinct during the same asteroid impact that wiped out the dinosaurs, an event that reshaped Earth's life and geology, paving the way for new evolutionary developments.

The perfect geometry of ammonite shells has long been appreciated for the clarity and beauty of their natural structure. The present specimens are particularly notable for both their large size and the fact that two are preserved in close proximity within the same matrix.



76†

PAIR OF BRONZE AGE HALLSTATT SPIRAL FIBULA

SOUTH CENTRAL EUROPE, LIKELY BALKANS, C.
1000 - 800 B.C.

bronze wire, a pair, the base of each fibula formed of a single large spiral below a bow with eight smaller lateral spirals, which are attached to the central bow by dual cuffs, the head formed into a loop with a quadruple spiral, the reverse with surviving pin (2)

12.1cm long

Provenance: Axel Guttman (1944-2011), Tom Barnett, United States. Rack Collection, Germany

Note: The spiral motif is a prevalent feature of Bronze Age art across Europe, particularly in the Late Bronze Age around 1300-700 B.C. The spiral is believed to have held symbolic meaning, and its presence in various forms of art suggests that it held significance for people during this period. Its importance is widely debated, but it is often associated with notions of cyclical time, movement, and transformation.

The significance of the spiral in Bronze Age art may have also been influenced by the materials and techniques used in its production. Bronze Age artisans were skilled in the creation of intricate metalwork, and the spiral may have been seen as a way to showcase their technical abilities. It is also possible that the spiral was used as a decorative element to enhance the beauty and value of objects, such as jewellery and weapons.

£3,000-5,000



77

PAIR OF KAPKAP PENDANTS SOLOMON ISLANDS

tridacna clam and turtle shell, each disc-shaped ornament overlain with an intricately carved filigree of shell with an abstract representation of a frigate bird hunting fish (2)

largest 12.2cm diameter

Provenance: Acquired by Mr Rees in the early 20th century (prior to WWI) whilst undertaking missionary work in the South Pacific, thence by descent and inherited by the present owner in 1960. A letter with further details to accompany the items.

£400-600





The Elephant Bird, *Aepyornis maximus*, produced the largest egg of any animal that has ever lived, including the dinosaurs. Standing around ten feet tall and weighing half a tonne, the volume of an average Elephant Bird egg is equivalent to 160 modern chicken eggs. Native to Madagascar, the animal lived to well within human memory, only becoming extinct around 1200 AD. Indeed, during his travels to the east Marco Polo wrote of hearing tales from sailors about huge birds, these accounts are likely to describe the Elephant Bird.

78

**A NEAR COMPLETE ELEPHANT BIRD EGG
MADAGASCAR, PLEISTOCENE PERIOD**

a near complete specimen with all pieces from the same original egg, presented within a bespoke case
34cm high (excluding dome)

£6,000-9,000



79

AFRICAN NEOLITHIC STONE CLUB

LIKELY TENERIAN CULTURE, CENTRAL SAHARA, C. 4TH - 2ND MILLENNIUM B.C. .1823

carved diorite, cylindrical handle leading to a circular head, raised on a bespoke mount

27cm tall

Provenance: Private collection, France

Private collection, Belgium, formed late 1960s - present, acquired from the above

£1,500-2,000



80

AFRICAN PALAEOLOGIC HANDAXE

WESTERN SAHARA, LATE ACHEULEAN,

250,000 - 200,000 B.C.

knapped jasper, of teardrop form, with a glossy desert patination, raised on a bespoke mount

19cm long

Provenance: Private collection, Belgium, formed late 1960s - present

£500-700



81

AFRICAN NEOLITHIC STONE DISC

TENERIAN CULTURE, CENTRAL SAHARA, C. 4TH - 2ND MILLENNIUM B.C.

drilled and polished diorite, of circular shape, with a central perforation, raised on a bespoke mount

14.3cm long

Provenance: Private collection, Belgium, formed late 1960s - present

"The stone tool is the oldest and most beautiful object created by humankind." - Richard Leakey

£1,000-1,500

82

AFRICAN NEOLITHIC STONE AXE, CAPSIAN CULTURE

NORTHWEST SAHARA, 8TH - 4TH MILLENNIUM B.C.

carved and polished granite, from a broad cutting edge, the body tapering to a small point at the base, raised on a bespoke mount

25cm tall

Provenance: Private collection, Belgium, formed late 1960s - present

£400-600



83

BACTRIAN WEIGHT IDOL

CENTRAL ASIA, C. LATE 3RD/EARLY 2ND MILLENNIUM B.C.

carved and polished red breccia, standing on a flat base, of ovoid form, with dual perforations for suspension at the top, three grey veined bands running parallel across the centre of the body

Height: 22.1cm tall

Provenance: Acquired Gallery Rosen, Tel Aviv, 18th June 1969 (copy of the original invoice available). Subsequently in the K.M. Collection, London.

£1,000-1,500





84

AFRICAN NEOLITHIC GREEN FELSITE POUNDER
TENERIAN CULTURE, CENTRAL SAHARA, C. 4TH - 2ND
MILLENNIUM B.C.

of narrow cylindrical shape with slightly pointed ends, on a
 bespoke black metal stand

46cm high

Provenance: Private collection, Belgium, formed late 1960s – present
£800-1,200

85

AFRICAN NEOLITHIC JASPER POUNDER
TENERIAN CULTURE, CENTRAL SAHARA, C. 4TH -
2ND MILLENNIUM B.C.

of typical narrow form, with a rounded end and tapering
 towards the top; on a bespoke black metal stand

49cm high

Provenance: From a private collection in Belgium
£1,100-1,600

86

AFRICAN NEOLITHIC FELSITE POUNDER
TENERIAN CULTURE, CENTRAL SAHARA, C. 4TH - 2ND
MILLENNIUM B.C.

of oblong cylindrical form, with quartz inclusions, one a bespoke
 metal and wood stand

36cm high

Provenance: Private collection, Belgium, formed late 1960s – present
£600-800



87

AFRICAN NEOLITHIC QUARTZITE MILLSTONE
TENERIAN CULUTRE, C. 4TH - 3RD MILLENNIUM B.C.

sculpted quartzite, with elongated silhouette gracefully tapering to a point at one end, accentuated by a central depression formed through sustained grinding

47cm long

Provenance: Private collection, Belgium, formed late 1960s - present

Note: 12,000 years ago, global climate shifts redirected Africa's seasonal monsoons northward, bringing rainfall to a vast expanse of the modern Sahara. This transformation led to the formation of lush watersheds spanning from Egypt to Mauritania, attracting diverse animal life and eventually human settlement. The present piece dates to around 6,000 - 5,000 years before the present day, when a people known as the Tenerian herded, hunted and cultivated crops beside great lakes amidst a savannah environment. The rains departed again around 2,500 B.C., and the Green Sahara became a desert once more, with only artefacts such as this grinding stone left to bear witness to the society which had once flourished.

£500-700



88

POUNDER

**19TH CENTURY, TRUK (CHUUK)
ATOLL, CAROLINE ISLANDS**

carved coral, of gradually tapering form
with rounded base, flat topped handle

Provenance: Finette Lemaire, Amsterdam

Note: The islanders of the Chuuk Islands
would select only fine quality coral for their
carvings, which are noted for gracefully
sculpted contours and balanced design.

For similar, please see: Sotheby's, New
York, The Scholar's Feast: The Rosman
Rubel Collection, 8th April 2021, lot 62.

£1,600-2,400





89

MOCHÉ STIRRUP VESSEL**PERU, C. 200 – 400 A.D.**

painted terracotta, sitting on a flat base, the spherical vessel leading to a handle terminating in a cylindrical spout, the body adorned with dual depictions of a wild cat amongst foliage, painted in typical red pigment on a cream background

27cm tall

Provenance: Private collection, Germany, formed 1970s - 1990s

Note: The present vessel, with its spout resembling the stirrup of a horse's saddle, emerged as a popular form along Peru's northern coast for around 3,000 years. While scholars continue to debate the significance and symbolism of this unique form, it has been proposed that its unique design may have served to prevent liquid evaporation in addition to offering practicality for transportation.

£500-800

90

NGUNI TOBACCO JAR**LATE 19TH CENTURY, SOUTHERN AFRICA**

carved wood, standing on a ring base, the rounded container raised on two arches, separate lid with looped handle, rich patina

28.5cm tall

Provenance: Bernice and Terence Pethica Collection, United Kingdom, collection number 132.

£400-600

91

NGOMBE STOOL

20TH CENTURY, DEMOCRATIC REPUBLIC OF CONGO

wood and brass, carved from a single piece of hard wood,
with a bowed seat, ornamented throughout with metal studs

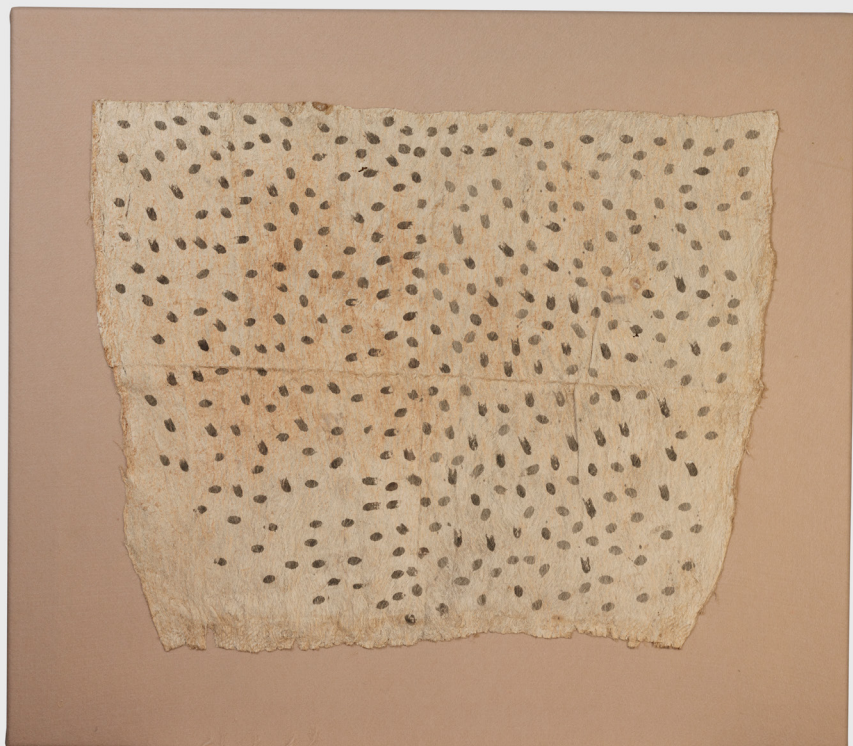
21.2cm tall

Provenance: David Malik, London

Note: Displaying a distinctly sculptural quality, chairs such as the present example are illustrated in European travellers' accounts of their visits to Central Africa during the late 19th and early 20th centuries. Ngombe chairs represented a traditional African style that left its mark on Pierre Legrain, the French bookbinder and furniture designer, as he integrated African artistic elements into the evolution of French Art Deco design in the 1920s.

£1,500-2,500





92

MBUTI CEREMONIAL CLOTH
DEMOCRATIC REPUBLIC
OF CONGO, EARLY 20TH
CENTURY

beaten and pigmented barkcloth,
 with a design of parallel lines and
 curvilinear decoration, mounted
 on a bespoke backing

87 x 56cm

Provenance: Private collection,
 London, United Kingdom, acquired
 from a Belgian private collection

£800-1,200

93

YEI CEREMONIAL APRON
BOTSWANA, 19TH - EARLY 20TH CENTURY

woven beadwork on hide, of bold geometric design with
 triangles and parallel lines in black and white surrounded
 by a border of horizontal lines in alternating colour,
 presented on a bespoke backing

46 x 42cm

Exhibited: Traditional and Contemporary Crafts from
 Botswana, National Museum of African Art, Washington, 1974

£2,000-3,000





94

BEER FUNNEL
EARLY - MID 20TH CENTURY,
PAPUAN GULF, PAPUA NEW GUINEA

carved sago and pigment, carved in the
form of a spirit canoe (wuramon) with a
hollowed interior, painted in white and
umber, raised on a bespoke mount

Height: 234cm

Provenance: Joris Visser, Brussels,
Belgium, acquired in situ c. 1950

£1,500-2,000



95

SABAEAN ALABASTER STELE
SOUTHERN ARABIA, C. 200 B.C.

carved alabaster, the unadorned stele with red veining throughout, the top rising to two points evoking the horns of a bull, the base with a short inscription

31cm tall

Provenance: Private collection, Scotland, formed 1960s

£1,000-2,000

96

SABAEAN HEAD OF A MAN
SOUTHERN ARABIA, 3RD - 1ST CENTURY B.C.

carved pale alabaster, the strong neck rising to a rounded chin, the face bearing a compact incised mouth, broad rectangular nose parting two almond shaped eyes, raised on a bespoke wooden mount

Provenance: Gimpel Fils, London, acquired Sotheby's, London, 1st February 1971, lot 80

Note: The present piece is an example of the enigmatic sculpture produced by the wealthy south Arabian kingdoms at the turn of the first millennium B.C. With the facial features stripped to the essence of form, it served as a votive object, and was intended to fit within a small rectangular niche within a ritual site. The hair would likely have been executed separately in plaster and attached. In style, it bears similarities to two similar heads formerly part of the Giraud and Carolyn Foster Collection, now housed at The Walters Art Museum in Baltimore (accession numbers 21.22 & 21.23).

£800-1,200





97

ASHANTI FERTILITY DOLL, AKU'ABA
GHANA

carved wood, disc-shaped head with perforations on either side, short projecting arms, ringed neck, breasts, and protruding navel black glossy patination, the reverse of the head bearing geometric designs carved in low relief, raised on a bespoke mount

31.7cm tall

Provenance: Constance McCormick Fearing, United States, acquired 1960s, thence by descent Private collection, Paris

£800-1,200

Aku'aba are used in a variety of contexts, primarily, however, they are consecrated by priests and carried by women who hoped to conceive a child. Traditionally, they would carry the figures against their backs in the same manner that one would carry a real infant. The flat, disklike head is a strongly exaggerated convention of the Akan ideal of beauty, which valued a high, oval forehead.

98

SEPIK RIVER NECKREST
PAPUA NEW GUINEA, LATE 19TH - EARLY 20TH
CENTURY

carved wood, snail shell and vegetal fibre, with relief carved ancestor masks to the ends, the reverse with incised design and a central grasping crocodile, with original bamboo legs removed and raised on a bespoke mount

45.7cm long

Provenance: Great House, Dedham, acquired mid-20th century

£400-600



BACTRIAN ALABASTER CHALICE
CENTRAL ASIA, C. LATE 3RD/EARLY
2ND MILLENNIUM B.C.

carved alabaster, standing on a tall
stem on a conical foot, the cylindrical
bowl tapering subtly and with an out
turned rim

35.5cm tall

Provenance: Karim Grusenmeyer,
Brussels

Private collection, Belgium, acquired
from the above 1990s

£4,000-6,000

Though for centuries the societies of the Central Asian Bronze Age were regarded as marginal extensions of the great civilisations that surrounded them, especially those of Mesopotamia, the material culture of this region demonstrates otherwise.

Vessels such as the present example produced by the Bactrian (Oxus) Civilisation reveal a sophisticated society with advanced techniques and a rich artistic tradition. There was a mastery of the working of both soft and semi-precious stones, in particular lapis-lazuli, carnelian, steatite, and, as seen in the present example, alabaster.

Here we see how the stonecarver has achieved a distinct lightness of form and outline, altogether echoing the artistic finesse seen in the contemporary civilisations of ancient Egypt and the Near East.







100

**EXCEPTIONALLY LARGE PARTIAL
MAMMOTH TUSK**
NORTH SEA, PLEISTOCENE PERIOD,
50,000 YEARS BP

a central portion of very large woolly
mammoth *Mammuthus primigenius* tusk,
displaying a rich caramel colour and marbled
appearance, raised on a bespoke mount

94cm long

£2,000-4,000

CONDITIONS OF SALE 22.3

FOR BUYERS (UK)

These Conditions of Sale and the Saleroom Notices as well as specific Catalogue terms, set out the terms on which we offer the Lots listed in this Catalogue for sale. By registering to bid and/or by bidding at auction You agree to these terms, we recommend that You read them carefully before doing so. You will find a list of definitions and a glossary at the end providing explanations for the meanings of the words and expressions used.

Special terms may be used in Catalogue descriptions of particular classes of items (Books, Jewellery, Paintings, Guns, Firearms, etc.) in which case the descriptions must be interpreted in accordance with any glossary appearing in the Catalogue. These notices and terms will also form part of our terms and conditions of sales.

In these Conditions the words "Us", "Our", "We" etc. refers to Lyon & Turnbull Ltd, the singular includes the plural and vice versa as appropriate. "You", "Your" means the Buyer.

Lyon & Turnbull Ltd. acts as agent for the Seller. Lyon & Turnbull Ltd. acts as agent for the Seller. On occasion where Lyon & Turnbull Ltd. own a lot in part or full the property will be identified in the catalogue with the symbol (A) next to its lot number.

A. BEFORE THE SALE

1. DESCRIPTIONS OF LOTS

Whilst we seek to describe Lots accurately, it may be impractical for us to carry out exhaustive due diligence on each Lot. Prospective Buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a Lot. Prospective Buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or Estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and only accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the Auctioneer or our employees or agents accept liability for the correctness of such opinions and no warranties, whether relating to description, condition or quality of Lots, express, implied or statutory, are given. Please note that photographs/images provided may not be fully representative of the condition of the Lot and should not be relied upon as indicative of the overall condition of the Lot. All dimensions and weights are approximate only.

2. OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a Lot apart from our authenticity warranty contained in paragraph E.2 and to the extent provided below.

(a) Condition Reports: Condition Reports are provided on our Website or upon request. The absence of a report does not imply that a Lot is without imperfections. Large numbers of such requests are received shortly before each sale and department specialists and administration will endeavour to respond to all requests although we offer no guarantee. Any statement in relation to the Lot is merely an expression of opinion of the Seller or us and should not be relied upon as an inducement to bid on the Lot. Lots are available for inspection prior to the sale and You are strongly advised to examine any Lot in which You are interested prior to the sale.

Our Condition Reports are not prepared by professional conservators, restorers or engineers. Our Condition Report does not form any contract between us and the Buyer. The Condition Reports do not affect the Buyer's obligations in any way.

(b) Estimates: Estimates are placed on each Lot to help Buyers gauge the sums involved for the purchase of a particular Lot. Estimates do not include the Buyer's Premium or VAT. Estimates are a matter of opinion and prepared in advance. Estimates may be subject to change and are for guidance only and should not be relied upon.

(c) Catalogue Alterations: Lot descriptions and Estimates are prepared in advance of the sale and may be subject to change. Any alterations will be announced on the Catalogue alteration sheet, made available prior to the sale. It is the responsibility of the Buyer to make themselves aware to any alterations which may have occurred.

3. WITHDRAWAL

Lyon & Turnbull may, at its discretion, withdraw any Lot at any time prior to or during the sale of the Lot. Lyon & Turnbull has no liability to You for any decision to withdraw.

4. JEWELLERY, CLOCKS & OTHER ITEMS

(a) Jewellery:

(i) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to enhance their look, through methods such as heating and oiling. These methods are accepted practice but may make the gemstone less strong and/or require special care in future.

(ii) All types of gemstones may have been improved by some method. You may request a gemmological report for any Lot which does not have a report if the request is made to us at least

three weeks before the date of the sale and You pay the fee for the report in advance of receiving said report.

(iii) We do not obtain a gemmological report for every gemstone sold in our sales. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports may be described in the Sale Particulars. Reports will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(iv) For jewellery sales, all Estimates are based on the information in any gemmological report or, if no gemmological report is available, You should assume that the gemstones may have been treated or enhanced.

(b) Clocks & Watches: All Lots are sold "as seen", and the absence of any reference to the condition of a clock or watch does not imply the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches will have been repaired during their normal lifetime and may now incorporate additional/newer parts. Furthermore, we make no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, Buyers should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. Buyers should also be aware that we cannot guarantee a watch will remain waterproof if the back is removed. Buyers should be aware that the importing watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches cannot be shipped to the USA and only imported personally. Clocks may be sold without pendulums, weights or keys.

(c) Alcohol: may only be sold to persons aged of 18 years and over. By registering to bid, You affirm that You are at least that age. All collections must be signed for by a person over the age of 18. We Reserve the right to ask for ID from the person collecting. Buyers of alcohol must make appropriate allowances for natural variations of ullages, conditions of corks and wine. We can provide no guarantees as to how the alcohol may have been stored. There is always a risk of cork failure and allowance by the Buyer must be made. Alcohol is sold "as is" and quality of the alcohol is entirely at the risk of the Buyer and no warranties are given.

(d) Books-Collation: If on collation any named item in the sale Catalogue proves defective, in text or illustration the Buyer may reject the Lot provided he returns it within 21 days of the sale stating the defect in writing. This, however, shall not apply in the case of unnamed items, periodicals, autographed letters, music M.M.S., maps, drawings nor in respect of damage to bindings, stains, foxing, marginal worm holes or other defects not affecting the completeness of the text nor in respect of Defects mentioned in the Catalogue, or at the time of sale, nor in respect of Lots sold for less than £300.

(e) Electrical Goods: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first. Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given.

(f) Upholstered items: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations (items manufactured prior to 1950 are exempt from any regulations). Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given. We provide no guarantee as to the originality of any wood/material contained within the item.

B. REGISTERING TO BID

1. NEW BIDDERS

(a) If this is Your first time bidding at Lyon & Turnbull or You are a returning Bidder who has not bought anything from us within the last two years You must register at least 48 hours before an auction to give us enough time to process and approve Your registration. We may, at our discretion, decline to permit You to register as a Bidder. You will be asked for the following:

(i) Individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of Your current address (for example, a current utility bill or bank statement)

(ii) Corporate clients: Your Certificate of Incorporation or equivalent document(s) showing Your name and registered address together with documentary proof of directors and beneficial owners, and;

(iii) Trusts, partnerships, offshore companies and other business structures please contact us directly in advance to discuss requirements.

(b) We may also ask You to provide a financial reference and/or a deposit to allow You to bid. For help, please contact our Finance Department on +44(0)131 557 8844.

2. RETURNING BIDDERS

We may at our discretion ask You for current identification as described in paragraph B.1.(a) above, a finance

reference or a deposit as a condition of allowing You to bid. If You have not bought anything from us in the last two years, or if You want to spend more than on previous occasions, please contact our Finance Department on +44(0)131 557 8844.

3. FAILURE TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion You do not satisfy our Bidder identification and registration procedures including, but not limited to, completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register You to bid, and if You make a successful bid, we may cancel the contract between You and the Seller.

4. BIDDING ON BEHALF OF ANOTHER PERSON

(a) As an authorised Bidder: If You are bidding on behalf of another person, that person will need to complete the registration requirements above before You can bid, and supply a signed letter authorising You to bid for him/her.

(b) As agent for an undisclosed principal: If You are bidding as an agent for an undisclosed principle (the ultimate Buyer(s)) You accept personal liability to pay the Purchase Price and all other sums due, unless it has been agreed in writing with us before commencement of the auction that the Bidder is acting as an agent on behalf of a named third party acceptable to us and we will seek payment from the named third party.

5. BIDDING IN PERSON

If You wish to bid in the saleroom You must register for a numbered bidding paddle before You begin bidding. Please ensure You bring photo identification with You to allow us to verify Your registration.

6. BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and we are not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone bids

Your request for this service must be made no later than 12 hours prior to the auction. We will accept bids by telephone for Lots only if our staff are available to take the bids. If You need to bid in a language other than English You should arrange this Well before the auction. We do not accept liability for failure to do so or for errors and omissions in connections.

(b) Internet Bids

For certain auctions we will accept bids over the internet. For more information please visit our Website. We will use reasonable efforts to carry out online bids and do not accept liability for equipment failure, inability to access the internet or software malfunctions related to execution of online bids/ live

bidding.

(c) Written Bids

While prospective Buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition we shall, if so instructed, clearly and in writing execute bids on their behalf. Neither the Auctioneer nor our employees nor agents shall be responsible for any failure to do so. Where two or more commission bids at the same level are recorded we Reserve the right in our absolute discretion to prefer the first bid so made. Bids must be expressed in the currency of the saleroom. The Auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the Reserve. If You make a written bid on a Lot which does not have a Reserve and there is no higher bid than Yours, we will bid on Your behalf at around 50% of the lower Estimate or, if lower, the amount of Your bid.

C. DURING THE SALE

1. ADMISSION TO OUR AUCTIONS

We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person. We may refuse admission at any time before, during or after the auction.

2. RESERVES

Unless indicated by an insert symbol (Δ), all Lots in this Catalogue are offered subject to a Reserve. A Reserve is the confidential Hammer Price established between us and the Seller. The Reserve is generally set at a percentage of the low Estimate and will not exceed the low Estimate for the Lot.

3. AUCTIONEER'S DISCRETION

The maker of the highest bid accepted by the Auctioneer conducting the sale shall be the Buyer and any dispute shall be settled at the Auctioneer's absolute discretion. The Auctioneer may move the bidding backwards of forwards in any way he or she may decide or change the order of the Lots. The Auctioneer may also; refuse any bid, withdraw any Lot, divide any Lot or combine any two or more Lots, reopen or continuing bidding even after the hammer has fallen.

4. BIDDING

The Auctioneer accepts bids from:

- (a) Bidders in the saleroom;
- (b) Telephone Bidders, and internet Bidders through Lyon & Turnbull Live or any other online bidding platform we have chosen to list on and;
- (c) Written bids (also known as absentee bids or commission bids) left with us by a Bidder before the auction.

5. BIDDING INCREMENTS

Bidding increments shall be at the Auctioneer's sole discretion.

6. CURRENCY CONVERTER

The saleroom video screens and bidding platforms may show bids in some other major currencies as Well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. We are not responsible for any error (human or otherwise) omission or breakdown in providing these services.

7. SUCCESSFUL BIDS

Unless the Auctioneer decides to use their discretion as set out above, when the Auctioneer's hammer falls, we have accepted the last bid. This means a contract for sale has been formed between the Seller and the successful Bidder. We will issue an invoice only to the registered Bidder who made the successful bid. While we send out invoices by post/or email after the auction, we do not accept responsibility for telling You whether or not Your bid was successful. If You have bid by written bid, You should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of our bid to avoid having to pay unnecessary storage charges.

8. RELEVANT LEGISLATION

You agree that when bidding in any of our sales that You will strictly comply with all relevant legislation including local laws and regulations in force at the time of the sale for the relevant saleroom location.

D. THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1. THE PURCHASE PRICE

For each Lot purchased a Buyer's Premium of 26% of the Hammer Price of each Lot up to and including £20,000, plus 25% from £20,001 to £500,000, plus 20% from £500,001 thereafter. VAT at the appropriate rate is charged on the Buyer's Premium. No VAT is payable on the Hammer Price or premium for printed books or unframed maps bought at auction. Live online bidding may be subject to an additional premium (level dependent on the live bidding service provider chosen). This additional premium is subject to VAT at the appropriate rate as above.

2. VALUE ADDED TAX

Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by Buyers of relevant Lots.

(a) Lots affixed with (†): Value Added Tax on the Hammer Price is imposed by law on all items affixed with a dagger (†). This imposition of VAT maybe because the Seller is registered for VAT within the European Union and is not operating under a Margin Scheme.

(b) Lots affixed with (*): A reduced rate of Value Added Tax on the Hammer Price of 5% is payable. This indicates that a Lot has been imported from outside the European Union. This reduced rate is applicable to Antique

items.

(c) Lots affixed with (Q): Standard rate of Value Added Tax on the Hammer Price and premium is payable. This applies to items that have been imported from outside the European Union and do not fall within the reduced rate category outlined above.

3. ARTIST'S RESALE ROYALTY (DROIT DE SUITE)

This symbol § indicates works which may be subject to the Droit de Suite or Artist's Resale Right, which took effect in the United Kingdom on 14th February 2006. We are required to collect a royalty payment for all qualifying works of art. Under new legislation which came into effect on 1st January 2012 this applies to living artists and artists who have died in the last 70 years. This royalty will be charged to the Buyer on the Hammer Price and in addition to the Buyer's Premium. It will not apply to works where the Hammer Price is less than €1,000 (euros). The charge for works of art sold at and above €1,000 (euros) and below €50,000 (euros) is 4%. For items selling above €50,000 (euros), charges are calculated on a sliding scale. All royalty charges are paid to the Design and Artists Copyright Society ('DACS') and no handling costs or additional fees are retained by the Auctioneer. Resale royalties are not subject to VAT. Please note that the royalty payment is calculated on the rate of exchange at the European Central Bank on the date of the sale. More information on Droit de Suite is available at www.dacs.org.uk.

E. WARRANTIES

1. SELLER'S WARRANTIES

For each Lot, the Seller gives a warranty that the Seller;

(a) Is the owner of the Lot or a joint owner of the Lot acting with the permission of the other co-owners, or if the Sellers is not the owner or a joint owner of the Lot, has the permission of the owner to sell the Lot, or the right to do so in law, and;

(b) Had the right to transfer ownership of the Lot to the Buyer without any restrictions or claims by anyone else.

If either other above warranties are incorrect, the Seller shall not have to pay more than the Purchase Price (as defined in the glossary) paid by You to us. The Seller will not be responsible to You for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expense. The Seller gives no warranty in relation to any Lot other than as set out above and, as far as the Seller is allowed by law, all warranties from the Seller to You, and all obligations upon the Seller which may be added to this agreement by law, are excluded.

2. AUTHENTICITY GUARANTEE

We guarantee that the authorship, period, or origin (collectively,

"Authorship") of each Lot in this Catalogue is as stated in the BOLD or CAPITALISED type heading in the Catalogue description of the Lot, as amended by oral or written saleroom notes or announcements. We make no warranties whatsoever, whether express or implied, with respect to any material in the Catalogue other than that appearing in the Bold or Capitalised heading and subject to the exclusions below.

In the event we, in our reasonable opinion, deem that the conditions of the authenticity guarantee have been satisfied, it shall refund to the original purchaser of the Lot the Hammer Price and applicable Buyer's Premium paid for the Lot by the original purchaser. This Guarantee does not apply if:

(a) The Catalogue description was in accordance with the opinion(s) of generally accepted scholar(s) and expert(s) at the date of the sale, or the Catalogue description indicated that there was a conflict of such opinions; or
(b) the only method of establishing that the Authorship was not as described in the Bold or Capitalised heading at the date of the sale would have been by means or processes not then generally available or accepted; unreasonably expensive or impractical to use; or likely (in our reasonable opinion) to have caused damage to the Lot or likely to have caused loss of value to the Lot; or
(c) There has been no material loss in value of the Lot from its value had it been in accordance with its description in the Bold or Capitalised type heading. This Guarantee is provided for a period of one year from the date of the relevant auction, is solely for the benefit of the original purchaser of the Lot at the auction and may not be transferred to any third party. To be able to claim under this Authenticity Guarantee, the original purchaser of the Lot must:

(a) notify us in writing within one month of receiving any information that causes the original purchaser of record to dispute the accuracy of the Bold or Capitalised type heading, specifying the Lot number, date of the auction at which it was purchased and the reasons for such dispute; and
(b) return the Lot to our registered office in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

We have discretion to waive any of the above requirements. We may require the original purchaser of the Lot to obtain, at the original purchaser of Lot's cost, the reports of two independent and recognised experts in the field. The reports must be mutually acceptable to us and the original purchaser of the Lot. We shall not be bound by any reports produced by the original purchaser of the Lot, and Reserves the

right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original Purchase Price paid (the successful Hammer Price, plus the Buyer's Premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law. Lyon & Turnbull and the Seller shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

3. YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activities, including tax evasion and You are neither; under investigation, have been charged with or convicted of money laundering, terrorist activities or other crimes.
(b) Where You are bidding on behalf of another person You warrant that:
(i) You have conducted appropriate customer due diligence on the ultimate Buyer(s) of the Lot(s) in accordance with all relevant anti-money laundering legislation, consent to us relying on this due diligence, and You will retain for a period of not less than five years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by a third party auditor upon our written request to do so;
(ii) The arrangements between You and the ultimate Buyer(s) in relation to the Lot or otherwise do not, in whole or in part, facilitate tax crimes, and;
(iii) You do not know, and have no reason to suspect that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion, or that the ultimate Buyer(s) are under investigation or have been charged with or convicted of money-laundering, terrorist activities, or other crimes.

F. PAYMENT

1. MAKING PAYMENT

(a) Within 7 days of a Lot being sold You will pay to us the Total Amount Due in cash or by such other method as is agreed by us. We accept cash, bank transfer (details on request), debit cards and Visa or MasterCard credit cards. Please note that we do not accept cash payments over £5,000 per Buyer per year.
(b) Any payments by You to us can be applied by us towards any sums owing by You to us howsoever incurred and without agreement by You or Your agent, whether express or implied.
(c) We will only accept payment from the registered Bidder. Once issued, we cannot change the Buyer's name on an invoice or re-issue the invoice in a different name.
(d) The ownership of any Lots purchased shall not pass to You until You have made payment in full to us

of the Total Amount Due. The risk in and the responsibility for the Lot will transfer to You from whichever is the earlier of the following:

(i) When You collect the Lot; or
(ii) At the end of the 30th day following the date of the auction, or, if earlier, the date the Lot is taken into care by a third party unless we have agreed otherwise with You in writing.
(e) You shall at Your own risk and expense take away any Lots that You have purchased and paid for not later than 7 working days following the day of the auction or upon the clearance of any cheque used for payment whichever is later. We can provide You with a list of shippers. However, we will not be responsible for the acts or omissions of carriers or packers whether or not recommended by us.
(f) No purchase can be claimed or removed until it has been paid for.
(g) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time.

2. IN THE EVENT OF NON-PAYMENT

If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the Sellers and on their behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(a) To proceed against You for damages for breach of contract;
(b) To rescind the contract for sale of that Lot and/or any other Lots sold by us to You;
(c) To resell the Lot(s) (by auction or private treaty) in which case You shall be responsible for any resulting deficiency in the Total Amount Due (after crediting any part payment and adding any resale costs).
(d) To remove, store and insure the Lot in the case of storage, either at our premises or elsewhere and to recover from You all costs incurred in respect thereof;
(e) To charge interest at a rate of 5% a year above the Bank of Scotland base rate from time to time on all sums outstanding for more than 7 working days after the sale;
(f) To retain that or any other Lot sold to You until You pay the Total Amount Due;
(g) To reject or ignore bids from You or Your agent at future auctions or to impose conditions before any such bids shall be accepted;
(h) To apply any proceeds of sale of other Lots due or which become due to You towards the settlement of the Total Amount Due by You and to exercise a lien over any of Your

property in our possession for any purpose until the debt due is satisfied. You will be deemed to have granted such security as collateral security for Your obligations to us; we may decide to sell Your property in any way we think appropriate. We will use the proceeds of the sale against any amounts You owe us and we will pay any amount left from that sale to You. If there is a shortfall, You must pay us the balance; and

(i) Take any other action we see necessary or appropriate.

G. COLLECTION & STORAGE

(1) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time. Information on collection is set out in the Catalogue and our Website
(2) Unless agreed otherwise, You must collect purchased Lots within seven days from the auction. Please note the Lots will only be released upon full payment being received.

(3) If You do not collect any Lot within seven days following the auction we can, at our discretion;

(i) Charge You storage costs at the rates set out on our Website.
(ii) Move the Lot to another location or an affiliate or third party and charge You transport and administration costs for doing so and You will be subject to the third party storage terms and pay for their fees and costs.
(iii) Sell the Lot in any way we think reasonable.

H. TRANSPORT & SHIPPING

1. TRANSPORT AND SHIPPING

We will include transport and shipping information with each invoice sent to You as well as displayed on our Website. You must make all transport and shipping arrangements.

2. EXPORT OF GOODS

Buyers intending to export goods should ascertain;

(a) Whether an export licence is required; and
(b) Whether there is any specific prohibition on importing goods of that character, e.g. items that may contain prohibited materials such as ivory or rhino horn. It is the Buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale nor any delay in making full payment for the Lot.

3. CITES: ENDANGERED PLANTS AND ANIMALS LEGISLATION

Please be aware that all Lots marked with the symbol Y may be subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports->

exports/cites

We accept no liability for any Lots which may be subject to CITES but have not been identified as such.

I. OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us, our representatives or employees about any Lot other than as set out in the authenticity warranty and as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The Seller's warranties contained in paragraph E.1 are their own and we do not have a liability in relation to those warranties.

(b) (i) We are not responsible to You for any reason whether for breaking this agreement or any other matter relating to Your purchase of, or bid for, any Lot other than in the event of fraud or fraudulent misrepresentation by us other than as expressly set out in these conditions of sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability for a kind in respect of any Lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance, except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) in particular, please be aware that our written and telephone bidding services, Lyon & Turnbull Live, Condition Reports, currency converter and saleroom video screens are free services and we are not responsible for any error (human or otherwise) omission or breakdown in these services.

(d) We have no responsibility to any person other than a Buyer in connection with the purchase of any Lot

(e) If in spite of the terms of this paragraph we are found to be liable to You for any reason, we shall not have to pay more than the Purchase Price paid by You to us. We will not be responsible for any reason for loss of profits, business, loss of opportunity or value, expected savings or interest, costs damages or expenses.

J. OTHER TERMS

1. OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel the sale of a Lot if;

- (i) Any of our warranties are not correct, as set out in paragraph E3,
- (ii) We reasonably believe that completing the transaction is or may be unlawful; or
- (iii) We reasonably believe that the sale places us or the Seller under any liability to anyone else or may damage our reputation.

2. RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law if You do not wish to be videotaped, You may make arrangements to bid by telephone or a written bid or bid on Lyon & Turnbull Live instead. Unless we agree otherwise in writing, You may not videotape or record proceedings at any auction.

3. COPYRIGHT

We own the copyright in respect of all images, illustrations and written material produced by or for us relating to a Lot. (Including Catalogue entries unless otherwise noted in the Catalogue) You cannot use them without our prior written permission. We do not offer any guarantee that You will gain any copyright or other reproductions to the Lot.

4. ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as deleted and the rest of this agreement will remain in force.

5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer Your rights of responsibilities under these terms on the contract of sale with the Buyer unless we have given our written permission. This agreement will be binding on Your successors or estate and anyone who takes over Your rights and responsibilities.

6. REPORTING ON WWW.LYONANDTURNBULL.COM

Details of all Lots sold by us, including Catalogue disruptions and prices, may be reported on www.lyonandturnbull.com. Sales totals are Hammer Price plus Buyer's Premium and do not reflect any additional fees that may have been incurred. We regret we cannot agree to requests to remove these details from our Website.

7. SALE BY PRIVATE TREATY

(a) The same Conditions of Sale (Buyers) shall apply to sales by private treaty.

(b) Private treaty sales made under these Conditions are deemed to be sales by auction and subject to our agreed charges for Sellers and Buyers.

(c) We undertake to inform the Seller of any offers it receives in relation to an item prior to any Proposed Sale, excluding the normal method of commission bids.

(d) For the purposes of a private treaty sale, if a Lot is sold in any other currency than Sterling, the exchange rate is to be taken on the date of sale.

8. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own

risk and must note the lay-out of the premises, safety and security arrangements. Accordingly, neither the Auctioneer nor our employees or agents shall incur liability for death or personal injury or similarly for the safety of the property of persons visiting prior to, during or after a sale.

9. DATA PROTECTION

Where we obtain any personal information about You, we shall use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) You may have given at the time Your information was disclosed). A copy of our Privacy Policy can be found on our Website www.lyonandturnbull.com or requested from Client Services, 33 Broughton Place, Edinburgh, EH1 3RR or by email from data.enquiries@lyonandturnbull.com.

10. FORCE MAJEURE

We shall be under no liability if they shall be unable to carry out any provision of the Contract of Sale for any reason beyond their control including (without limiting the foregoing) an act of God, legislation, war, fire, flood, drought, failure of power supply, lock-out, strike or other action taken by employees in contemplation or furtherance of a dispute or owing to any inability to procure materials required for the performance of the contract.

11. LAW AND JURISDICTION

(a) Governing Law: These Conditions of Sale and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by, and interpreted in accordance with, Scots law

(b) Jurisdiction: The Buyer agrees that the Courts of Scotland are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale relate or apply.

K. DEFINITIONS & GLOSSARY

The following words and phrases used have (unless the context otherwise requires) the meaning to be given to them below. The go Glossary is to assist You to understand words and phrases which have a specific legal meaning which You may not be familiar with.

1. DEFINITIONS

"Auctioneer" Lyon & Turnbull Ltd (Registered in Scotland No: 191166 | Registered address: 33 Broughton Place, Edinburgh, EH1 3RR) or its authorised representative conducting the sale, as appropriate;

"Bidder" a person who has completed a Bidding Form

"Bidding Form" our Bidding Registration Form our Absentee Bidding Form or our Telephone Bidding Form.

"Buyer" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to by the words

"You" and "Your"

"Buyer's Premium" the sum calculated on the Hammer Price at the rates stated in Catalogue.

"Catalogue" the Catalogue relating to the relevant Sale, including any representation on our Website

"Condition Report" the report on the physical condition of a Lot provided to a Bidder or potential Bidder by us on behalf of the Seller.

"Estimate" a statement of our opinion of the range within the hammer is likely to fall.

"Hammer Price" the level of bidding reached (at or above any Reserve) when the Auctioneer brings down the hammer;

"High Cumulative Value of Lot" several Lots with a total lower Estimate value of £30,000 or above;

"High Value Lot" a Lot with a lower Estimate of £30,000 or above;

"Lot" each Item offered for sale by Lyon & Turnbull;

"Purchase Price" is the aggregate of Hammer Price and any applicable Buyer's Premium, VAT on the Hammer Price (where applicable), VAT on the Buyer's Premium and any other applicable expenses;

"Reserve" the lowest price below which an item cannot be sold whether at auction or by private treaty;

"Sale" the auction sale at which a Lot is to be offered for sale by us.

"Seller" the person who offers the Lot for Sale. We act as agent for the Seller.

"Total Amount Due" the Hammer Price in respect of the Lot sold together with any premium, Value Added Tax or other taxes chargeable and any additional charges payable by a defaulting Buyer under these Conditions;

"VAT" value added tax at the prevailing rate at the date of the sale in the United Kingdom.

"Website" Lyon & Turnbull's Website at www.lyonandturnbull.com

2. GLOSSARY

The following have specific legal meaning which You may not be familiar with. The following glossary is intended to give You an understanding of those expressions but is not intended to restrict their legal meanings:

"Artist's Resale Right" the right of the creator of a work of art to receive a payment on Sales of that work subsequent to

"Knocked Down" when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"Lien" a right for the person who has possession of the Lot to retain possession of it.

"Risk" the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"Title" the legal and equitable right to the ownership of a Lot.

GUIDE TO **BIDDING & PAYMENT**

REGISTRATION

All potential buyers must register prior to placing a bid. Registration information may be submitted in person at our registration desk, by email, or on our website. Please note that first-time bidders, and those returning after an extended period, will be asked to supply the following documents in order to facilitate registration:

- 1 – Government issued photo ID (Passport/Driving licence)
- 2 – Proof of address (utility bill/bank statement).

We may, at our option, also ask you to provide a bank reference and/or deposit.

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale.

BIDDING

Registered bidders will be assigned a non-transferable bidder number. Once the first bid has been placed, the auctioneer asks for higher bids in increments determined by the auctioneer. All lots will be invoiced to the name and address given during your registration.

There will be no in-room bidding for this auction.

BIDDING OUTSIDE THE SALEROOM

BY PHONE

A limited number of telephone lines are available for bidding by phone through a Lyon & Turnbull representative. Phone lines must be reserved in advance. All bid requests must be received an hour before the sale. All telephone bids must be confirmed in writing, listing the relevant lots and appropriate number to be called. We recommend that a covering bid is also left in the event that we are unable to make the call. We cannot guarantee that lines will be available, or that we will be able to call you on the day, but will endeavour to undertake such bids to the best of our abilities. This service is available entirely at our discretion and at the bidder's risk.

IN WRITING

Bid forms are available at the sale and/or the back of the catalogue. These should be submitted in person, by post, or by fax as soon as possible prior to the sale and we will bid on your behalf up to the limit indicated. In the event of receiving two identical bids the first one received will take precedence. All bids must be received an hour before the sale. This service is provided entirely at the bidder's risk.

ON THE INTERNET

- ABSENTEE BIDDING

Leave a bid online through our website, call us on 0131 557 8844 or email info@lyonandturnbull.com

- BID LIVE ONLINE

Bid live online, for free, with Lyon & Turnbull Live. Just click the button from the auction calendar, sale page or any lot page online to register.

PAYMENT

Our accounts teams will continue to be available to process payments and answer queries. We will be able to accept online payments through our website and bank transfer. On-site payment facilities are available by appointment.

Payment is due within seven (7) days of the sale. Lots purchased will not be released until full payment has been received. Payment may be made by the following methods:

BANK TRANSFER

Account details are included on any invoices we issue or upon request from our accounts department.

ONLINE CREDIT OR DEBIT CARD PAYMENTS

We no longer accept card payments by phone. Please use our online payment service (provided by Opayo).

You will find a link to this service in any email invoice issued or you can visit the payments section of our website.

CASH

No cash payments will be accepted for this auction.

COLLECTION OF PURCHASED LOTS

Please refer to page 2 of this catalogue.



